

# THE ELEMENTARY ENGLISH REVIEW

Vol. X

OCTOBER 1933

No. 8

## John Newbery "Friend of all Mankind"

HELEN E. MASTER

Kalamazoo, Michigan

GENERATIONS often make a difference in the associations of a name. Those Dutch-paper flower and gilt "Pretty Pocket Books" published by John Newbery in the eighteenth century seem a far cry to such volumes as during the past twelve years have borne the stamp of the "Newbery Medal." And yet, the common care of each group is for children's delight, though a delight in both cases slightly shadowed by adult standards. Mr. John Newbery of Saint Paul's Churchyard has been called the "father of children's literature" though "step-father" would be the more exact title. The paternity of such quaint volumes as *THE RENOWNED HISTORY OF GILES GINGERBREAD: THE LITTLE BOY WHO LIVED UPON LEARNING*; *MRS. MARGERY TWOSHOES; or TOMMY TRIP AND HIS DOG JOWLER* is often called in question. Still there can be no doubt as to the hand that lead this same Giles Gingerbread, Tommy Trip, and Margery Twoshoes to make their public bows. Perhaps this rearing is of more importance than the actual begetting; at any rate, as Newbery's biographer Charles Welsh claims: "he was the first bookseller who made the issue of books, especially intended for children, a business of any importance."

Too little is known or knowable about John Newbery. The reader who picks up Mr. Welsh's biography mentioned above finds that though thickness of the book promises plenty, the real material about the famous bookseller gives way to almost the little actually known about Shakespeare. The bulk of the book is swelled by bibliographies, publishers' trade lists, and the autobiography of Francis Newbery, which is largely Francis and little John. From references to him by his friends and acquaintances, Goldsmith, Dr. Johnson, Christopher Smart, and some notes from his own private journal, the reader may patch together a rather crumpled portrait.

For many years back the Newbery family had resided at Waltham St. Lawrence, a small village in Berkshire, England, mentioned in early land surveys as a village of antiquity and importance whose arched entrance-way composed of great oak timbers no longer stands. The name of Newbery was apparently an important one in the village. The cemetery of the little church yields a good share of its holy ground to the dust and tombstones of earlier "Newberys." Definite word points to one Rafe Newberie, a stationer of Elizabeth's time, who bequeathed in 1633 the sum of five pounds annually

to the poor of the Parish of Waltham St. Lawrence to be known as the "Bell Charity." From this remote "printing" ancestor John Newbery was born and baptised as the church record shows on July 19, 1713. Though John Newbery might have followed the calling of his farmer father, he, fortunately for us, at the age of sixteen went to Reading and there engaged himself as assistant to one of the principal merchants of the town. He appears from the records to have been a good accountant and to have written an excellent hand. His employer, William Carnan, evidently no small beer in Reading, (he was proprietor of the READING MERCURY and the OXFORD GAZETTE), died in 1737, leaving his business to his brother Charles and his apprentice, John Newbery. But Newbery, working toward a more solid position in the effects of Carnan, promptly married his widow who was six years older than himself and who had three young children. To this family were soon added three children of Newbery's own: Mary, born March 1740, who married Mr. Michael Power, a Spanish merchant; John, born September, 1741 who gave promise of being a very brilliant child, but who unfortunately injured his spine in a fall and died at the age of eleven; and Francis, born July, 1743, who lived to inherit and carry on with his cousin his father's remarkable business.

Since his affairs were progressing nicely, Newbery decided to transfer his business from "The Bible and Crown" in the market place in Reading to London. Before proceeding to London, however, he determined to make a grand tour of the provinces. He set out from Reading by coach on Wednesday, the ninth of July, 1740, for London, where he put up at the White Horse in Fleet Street. But London was not to claim him so soon. A sight seeing tour was on his mind and he left London for St. Albans, thence east and north to Bedford, Leicester, Melton Mowbray, Grantham, Lincoln, Hull, and York. Then he traveled west to Lan-

caster and started back via Doncaster, Sheffield, Nottingham, Derby, Chester, Liverpool, Birmingham, Manchester, Banbury, Dedington, Woodstock, and back to Reading to collect his family. Quite a journey, this, in the early coaching days when it was a flip of a penny to know which was more uncomfortable, clinging for one's life to the "outside" or being jounced to a state of insensibility on the "inside." Newbery kept a journal of this trip, which, gives us some bits of curious information. At Derby he writes that he was much impressed by "a very curious and useful machine," a ducking stool for the benefit of scolding wives. "A plan of this instrument I shall procure to transport to Berks, for the good of my native county." Mixed in with entries of a business nature, many hints of clever advertising schemes (for he ever had an eye to this side of the business), are jottings concerning his meeting with a John Clark, condemned for highway robbery, who told him that Dick Turpin never was hanged at York; his reactions to the Lady Godiva pageant at Coventry where "every year in honor of an ancient custom they fix the effigie of the man who looked against the wall of a house." He was home again from all this by the middle of August. We can see him, wig awry and bristling with importance, telling the family great tales of his wanderings.

In 1744 he moved his household and business up to London, where he established himself near Devereux Court at "The Bible and Crown," the old Reading sign. Here he published his first children's book, the LITTLE PRETTY POCKET BOOK, the full title of which continues: "Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly, with an agreeable Letter to read from Jack the Giant Killer, as also a Ball and Pincushion, the use of which will infallibly make Tommy a good Boy and Polly a good Girl—Price of the Book alone 6d; with the Ball or Pincushion, 8d."

Mr. F. J. Harvey Darton in his CHILDREN'S BOOKS IN ENGLAND considers that the date of this publication marks the commencement of children's books. Since that date children's books have come to be second only to fiction in the statistics of printed matter.

A year later Newbery changed his place of business and his sign to "The Bible and Sun" at Saint Paul's Churchyard where his activities continued until his death in 1767. For Newbery was a man of activities; concentration on a single effort was quite foreign to his nature. Before he had left Reading, he had connected himself with Dr. James's famous patent medicine, the Fever Powder. His connection with this and other medicine persisted throughout his life running side by side with his interest in juvenile publications. Indeed in several instances the two interests flowed together, references to the wonderful cures and recommendations of the medicines appearing quite at home in his books for children. The most amusing of these anecdotes is connected with the famous story LITTLE GOODY TWO-SHOES, which is often attributed to Oliver Goldsmith. Newbery, apparently feeling that he could turn one stock in trade to advertise the other, changed Goldsmith's (?) text in which the author describes the orphaned condition of Mrs. Margery Twoshoes from: "Little Margery's father being seized with a fit of violent fever died miserably," to "Little Margery's father being seized with a fit of violent fever in a place where Dr. James's Powders were not to be had, died miserably!"

Nor must we assume that John Newbery's only interesting associations were with children's books. There were many fortunate friendships between Newbery

and the London literary men of his time; Smollett, Christopher Smart, and the great Dr. Johnson himself wrote for him. Through the latter, Newbery met, in 1759, Oliver Goldsmith, and there were started a business relation and a common friendship about which less is known today than satisfies friends of either of the two. Oliver Goldsmith, however, has given us the best picture which we have today of his friend, publisher, and benefactor. In THE VICAR OF WAKEFIELD which was first published by John Newbery, Goldsmith tells how Dr. Primrose, lying ill and in need of money at an inn, was aided by a chance traveler who was "no other than the philanthropic bookseller in Saint Paul's Churchyard, who has written so many little books for children. He called himself their friend, but he was the friend of all mankind. He was no sooner alighted but he was in haste to be gone; for he was ever on business of the utmost importance, and was at that time actually compiling materials for the history of one Mr. Thomas Trip. I immediately recollect this good-natured man's red pimpled face; for he had published for me against the Deuterogamists of the age; and from him I borrowed a few pieces, to be paid at my return."

And substituting for Dr. Primrose, his creator, we may add that though the "few pieces" were never paid in full (Goldsmith died still owing Newbery's heirs) the statement of the intention here in print is ethically satisfactory!

This then, is the John Newbery whose name stamps as "the best" one children's book from the publishers' lists of each year, a true friend to children, as Dr. Primrose said, in his life and in his memory.

# The Realistic Story

## A Mirror of the Times

JESSIE DUNSMORE

Assistant Field Supervisor of Rural Education

Naugatuck, Connecticut

**R**OUSSEAU, to quite a degree, repeated the precepts of Locke, but he was able to get a keener and more enthusiastic attention of a much wider audience. Locke commended his doctrines by argument, and exposed the shams and pedantry of schoolmasters. He carried out his task in a quiet professional way, regarding the child as a patient in need of a new regimen, but never did he set the child on a pedestal. It was Rousseau's inspiration to take the beauty and promise of childhood for his text, he made the child stand forth as the hope of the race.

According to Rousseau all formal methods were to be discarded in juvenile education, and children were to be taught to know things about them. He applied to childhood his belief in the free unfolding of man's nature. However impractical his methods were, he loosened the chains that held fast the claims of childhood and recognized their existence. He turned men's minds upon the study of the child as a child. It is because of this that Rousseau takes his place at the head of modern education. His political, social and religious ideals, indeed, were revolutionary, and he had many zealous followers who infused into his educational machinery a degree of piousness that Rousseau never would have sanctioned. However, he did open the way for self-conscious striving on the part of authors to meet the demands of a child's nature by furnishing the best literary diet for juvenile minds.

About the middle of the eighteenth century, after the force of Puritanism had spent itself, adults began to seek for children's books which were instructive and furnished entertainment. John Newbery, the father of children's literature in Eng-

land, published and wrote two hundred children's books. He was aided in his work by Dr. Johnson and Oliver Goldsmith. The latter selected and edited songs and lullabies of old English nurses calculated to amuse children and excite them. *THE HISTORY OF LITTLE GOODY TWO SHOES* was written by Goldsmith, and is an example of the realistic story.

In the last quarter of the eighteenth century, as a result of a new impetus given child-study by Jean Jacques Rousseau and his teachings, there arose what is known as the Didactic School of writers for children. This new era was introduced by the names of Madame de Genles, and Arnaud Berquin in France, and by Dr. Aiken and Mrs. Barbauld, Thomas Day, Richard Lovell Edgeworth, and Maria Edgeworth in England. Rousseau directly influenced the thought of this group of English writers. We are indebted to these authors for the creation of types of children's literature that modern authors have developed into fascinating stories of adventure, happy child life, and interesting accounts of nature that abound in our book stores.

The great difference between Locke and Rousseau in their effect upon children's books was that Locke, beyond encouraging the use of fables, did no more than furnish a toy library with his *THOUGHTS*; whereas Rousseau taught two generations of writers to substitute living examples for maxims.

Before the Didactic period (1765-1825) the writings for children were for the purpose of moral and religious instruction. It was natural that the writers of this period should present moral and practical lessons. These stories are interesting to children today because they deal with

fundamental truths which are new and interesting to all children.

In writing of the Didactic period Mrs. Field says, "The world was to be ruled by modes of thought, of which the 'Moral tale' was the outcome. The child's lesson was now not 'Be good and you will go to heaven,' nor yet, 'Be good, or else you will go to hell,' as it was in Puritan time. The most trivial incident might point its trivial moral and help to guide the youth into the path of Virtue. 'Does the untidy boy forget to tie his shoe?' Straightway he will fall down stairs and papa before proceeding to call a doctor will administer a lecture, 'See, my child, the consequences of a bad habit?' Children are represented as free agents, choosing the evil or good and being rewarded or punished in consequence. Mamma and papa administered praise or reward, reproof or correction, but the child's own happiness or misery was entirely his own affair. This was the ruling idea of children's books that everything which might be told them from the smallest incident of daily life to the most complicated phase of character training must be bound up and worked out as a moral."

Children of long ago expected didacticism. It was part of the game of life. The first remark and also the last, of an older person, upon entering the nursery, had the flavor of admonition or of a superior standard of conduct. The good fellowship and equality which now exists between children and adults was then as unknown as the telephone. Children had not been discovered as personalities, temperaments, and individuals.

Mrs. Barbauld (1743-1825), called by De Quincy the "Queen of Blue-Stockings," was a pioneer in the art of writing for children. Her young life was spent among the boys of her father's school, and she was, as a child, as active and mischievous as a boy. Although her stories do not show this spirit of mischief, her personality is felt in a romantic attitude toward life and nature, which, while it did not affect her choice of subjects, made her style unusually free and moving.

She had no children of her own. It was for her nephew, "Little Charles," that she wrote most of her stories. At Palgrave Mrs. Barbauld and her husband had a school for boys. She was mother, tutor, and playfellow of the boys, and her teaching was dominated neither by facts nor theories. However a deep sense of the spiritual underlay her teaching, and her feeling for the poetry of nature was the nearest approach to a renaissance of wonder in her stories for children. She entirely disagreed with Rousseau's principle that there should be no religious teaching in the early life of children. She found it impossible to accept Paley's crude idea of the Creator as a Divine Mechanic which some writers preferred to the neutral deism of Rousseau. Mrs. Barbauld held that the child's thoughts should be led from the beauty of the flower to the wonder of creation. In regard to this she said, "The idea of God must come early, with no insistence upon dogma, in association with all that a child sees, all that he hears, all that affects his mind with wonder and delight."

Her best work is *EVENINGS AT HOME*, the popular miscellany which she and her brother, Dr. Aiken, brought out in parts between 1792 and 1796. In Mrs. Barbauld's anxiety to be clear, she made the fatal mistake of "talking down." With her brother, she wrote *HYMNS OF PROSE*, a series of nature-studies in really fine prose; extracts taken out might easily be mistaken for simple prose passages from Maeterlinck.

English women, at this time, had little education and less intellectual status. It was thought to be unbecoming for them to know Greek and Latin and almost immodest for them to be authors, and certainly indiscreet for them to own the fact. Mrs. Barbauld was merely an echo of the times when she on one occasion said, "Women do not want colleges." On another occasion she said, "The best way for a woman to acquire knowledge is from conversation with father, brother or friend." In these statements, she was merely echoing the thought of that age.

It was not until the beginning of the

next century, after the pioneer work of the Blue Stockings that Sydney Smith, aided by his fine sense of humor, discovered the absurdity of the generally held idea that a woman of forty was more ignorant than a boy of twelve.

In a study of the history of education, one is impressed by the significant pioneer work which was done by the Sunday schools. One of the writers of this period, Mrs. Sarah K. Trimmer (1741-1810), was associated with the early days of the Sunday school movement. She wrote many books full of overwrought piety. This was believed to be necessary for children of that time. One of her books, *HISTORY OF THE ROBINS*, stands out for its strong appeal to the simple incident. It was one of the earliest attempts in literature to awaken in children a sympathetic attitude toward animal life. She wrote many books for Sunday school use and in 1776 opened a number of Sunday schools at Brentford where she lived. This was six years before Robert Raikes started the first Sunday school at Gloucester.

Another writer of realistic stories was Thomas Day (1748-89) who was an ardent believer in Rousseau's theories. He was a friend of Richard Lovell Edgeworth and of the Edgeworth family. He became interested in Rousseau when he saw the training of Emile applied to the oldest son of Richard Lovell Edgeworth, and he was seized with the idea of carrying out a similar scheme. Day held very peculiar ideas regarding the conduct and duties of a wife. He held great contempt for dress; his feelings were strongly aroused against the state of negro slavery in America; he earnestly advocated reforms of Parliament; and he was most content when theorizing. Whenever good motives prompted him he carried them to great extremes. He had a deep concern for the poor and he denied himself pleasures—well nigh the necessities of life.

In affairs of the heart, Day was more or less unsuccessful. So he set about to rear two young girls, one of whom he expected to marry, away from conflicting

influences and according to nature. One, Sabrina Sydney by name, from an orphanage; the other, Lucretia, was taken from a foundling hospital. In order to give Day's undertaking a moral tone, the girls were bound out to Mr. Edgeworth. Day took them to Avignon, and began to educate them with the intention of training one of them for his future wife. The experiment was fraught with trouble; the girls quarreled, then took smallpox, and he had to nurse them.

Sabrina—named after Sir Philip Sydney and the river Severn—a mixture of courtly culture, and lovely nature, had a thoroughly undisciplined mind. When Day dropped hot sealing wax on her arms she started; if he fired a pistol at her skirts she screamed. Day sent her to a boarding school and later she married a barrister. Lucretia was apprenticed to a milliner at Ludgate, and married a respectable linen draper. Day married a Miss Milnes, who held opinions similar to his own. He lost his life in the attempt to train a young horse on new and improved principles.

Because Day realized his failures with grown up people, his attention was attracted to the infant mind as an unworked field. Then, too, the Edgeworths were meeting with success with their children's books and he thought that he would attempt the same thing. So during 1783, 1787, and 1789, three successive volumes of *HISTORY OF SANFORD AND MERTON* appeared. It is sometimes described as an elongated "waste not, want not." The aim is instructive and it is encyclopedic in its scope of information. It ranges dully from religious instruction imparted by Mr. Barlow, a tutor, to his charges, good little Harry and bad little Tommy, on through moralistic fables, such as "Androcles and the Lion," to bits of history and heroes of ancient times. By means of stories and Socratic conversation the children are instructed in astronomy, biology, geography, ethnology, political economy and the cardinal virtues. Children are given an insight into the sweet temper of the negro, and the grandeur of the American Indian.

# In Appreciation of Reading

HELEN O'CONNOR

Los Angeles City School Library  
Los Angeles, California

MUCH has been said of the possibility and the desirability of teaching the appreciation of books to children, and every teacher realizes that discrimination, sympathy and finesse of method are required to lay the touch of magic upon the reading lesson. But there are occasions when the free reading periods have been transformed into fields for adventure and spiritual growth. An instance of this took place recently at Trinity Street School—a school situated in an old and modest neighborhood of Los Angeles.

The group was a fifth grade composed of children of various nationalities, and of perhaps a little more than average ability. Their teacher, Miss Taber, a lover of books and a person sensitive to honest beauty in both literature and children, began the fall semester by reading a book aloud to the class. The story was Elizabeth Coatsworth's *THE CAT WHO WENT TO HEAVEN*, awarded the Newbery Medal for 1931. The children's swift response to the book's charm led to the writing of letters to Mrs. Coatsworth expressing the children's sincere joy in the new vistas opened to them. For they had become earnestly concerned with the problem of Good Fortune and warmly partisan in the cat's behalf. From day to day as the story unfolded, Miss Taber increased their awareness of the philosophy underlying the events by encouraging class discussion. Their questions and answers proved conclusively that they genuinely felt the philosophical import of the story as well as its poetic beauty. Their letters to Mrs. Coatsworth were both natural and thoughtful in their expression, Miss Taber taking pains to keep them unself-conscious. One little boy of nine added a postscript to the

effect that he was going to write a book himself and hoped to win the Newbery Medal in 1933. To several children the final proof of the book's worth lay in its having given them the pleasure of a good cry.

Elizabeth Coatsworth's reply to their letters described her delightful New England home, Bos'n, the dog, and the baby in such a friendly way the children became almost clamorous for more details and even pictures but they were tactfully led on to new fields. Miss Taber says of *THE CAT WHO WENT TO HEAVEN* that never in all her years of reading aloud has she had a more vivid response to a story. She felt it had been a time of growth for all of them.

But there was more to this reading experience than mere pleasure in a fascinating story. As the children's enthusiasm grew Miss Taber had them pause and consider the elements which gave value to the book. She told them that the John Newbery Medal stood for certain ideals in literature and asked that they seek for them in all that they read.

They looked into the history of the medal with thoroughness, then wrote to Mr. Frederick Melcher, the donor of the medal, the school library, and the public library, asking them to send literary criteria for judging a book's merits. The answers in their hands, and possessed of a frank and zealous assurance, the class decided to select a new book and award it a prize themselves. The charming gravity that surrounds the make-believe world of children engaged in pursuits of their own undertaking kept them from any trace of pose. They set to work to read the best books of the current year which

were forthcoming from the public library. It became a matter of pride to bring a coveted book to the classroom, and within a remarkably short time they began to weigh and discard the different stories in the light of what they were learning about literary standards.

Mr. Melcher had told them that they must read well and widely, keep their minds open, and their opinions sensitive to the good and the beautiful in whatever form it is presented. Working consistently in this spirit, some of the children soon took to heart his enjoinder that in judging "a good book of today you must know a good book of the past, and both are needed if we are to get the full value and the full experience that books can give us." Their letters to the authors of the two recent stories they cherished most—*THE CAT WHO WENT TO HEAVEN* and *WATERLESS MOUNTAIN*—were the expression of their appreciation of the fact that "Back of the book is the writer, and the writer's mind and heart and knowledge come through to you, and if the book moves you by its humor, by its imagination, by its fine feeling, then it is a good book."

Early in the selective reading period, Bernard, who plans to write his own book in 1933, chose *Laura Adams Armer's WATERLESS MOUNTAIN*<sup>1</sup> and remained faithful to that in spite of his teacher's advice to keep an open mind until the last of the books was read. Gradually the class eliminated all of the other books of the year until their choice centered about this same story. To them it most nearly approximated the standards they had set when they approved of *THE CAT WHO WENT TO HEAVEN* as a prize winner. The rhythmic style and idealistic simplicity won their admiration, and in the letter Brenard wrote to Mrs. Armer, one catches that same rhythm in his sentences. His perhaps, is the outstanding letter and deserves to be quoted.

Dear Mrs. Armer:

Our teacher read us your book. *WATERLESS MOUNTAIN*.

<sup>1</sup> *Waterless Mountain* was awarded the Newbery Medal in 1932.

As she read the walls of the school building seemed to vanish into thin air. Instead, I stood on a grassy plain, with a village of Navajos around me. Younger Brother was saying in Navajo language, "I am your friend. You are one of my people who believes most in my dreams. You are one of my people. Later on, when I am grown, your people, the white men, will teach us Navajos what the Dragon Fly really is. What your ceremonies mean. You will teach us of your God. Of your customs. You are my friend. You are my friend."

In return, I am saying, "Your people and all your customs have interested my people. We have read about your stories of olden times which thrill us. Later on we will weave our own blankets with beauty just because your people have taught us."

Mrs. Armer, I think your story was the best story I have ever read except *THE CAT WHO WENT TO HEAVEN*. I don't think I will ever read another story like yours.

Cordially,

Bernard Donin.

His loyalty to the *CAT WHO WENT TO HEAVEN* remains undimmed by his newer love for *WATERLESS MOUNTAIN*. The letters of the other children all express their increasing appreciation of the basic qualities of good writing.

The end of the semester brought the mailing of a carefully designed certificate to Mrs. Armer with the letters explaining reasons for the choice and the children's hope that she would receive the genuine Newbery Award for 1932. It is safe to feel that this newly awakened appreciation will be carried into the future reading of these children.

Miss Taber's ability to convey her love of books and her good taste to the class had much to do with the success of this activity in appreciation. She kept them above the commonplace, avoided the saccharine, and by entering wholeheartedly into the spirit of the undertaking she made a live experience of it for all concerned.

On the other hand, if the children had not possessed insight into real feeling and beauty there could have been no such unfolding of their critical faculties. They possessed a healthy enthusiasm for the pursuit of the proper books without any

# Recreational Reading in the School Library

MARGARET SOUTHWICK

Director of English and Libraries,  
Gary Public Schools, Gary, Indiana

**R**ECREATIONAL reading may be the pleasantest activity of the library hour for the pupil, but the guidance of such reading is not the easiest part of the librarian's task. Finding reference or supplementary reading in response to classroom or extra-curricular demand is simple, compared to finding suitable books for free reading.

There are several reasons for this. In the first place, the librarian knows that the expected outcome of recreational reading is educational development. More specifically stated, recreational reading, first, should answer a felt need; second, should extend knowledge, power, sympathy, and imagination; third, should equip children to make wider and happier social adaptations; and fourth, should give enjoyment. These are the ends which are sought in all recreational programs, whether in physical education, music appreciation, art appreciation, or reading. If these ends are to be achieved, the librarian must assume responsibility for guiding reading.

In the second place, the book which is right for one pupil is not right for another in the same class. Tastes differ. Striking indeed are the differences between boys and girls, between children of different ages, between advanced, average, retarded, and non-readers, between children of different emotional and intellectual qualities, nationalities, home backgrounds, and physical conditions. In spite of these bewildering differences the librarian must still, if she can, bring the right child and the right books together at the right time—at the time, that is, when the book can do the most for the individual's development.

In the third place, the librarian feels herself in a dilemma. If she assumes responsibility, then she must direct. If she directs, reading may cease to be free reading—that is, reading initiated by a felt need. If it is not free reading, likely enough it ceases to be enjoyable. If it is not enjoyable, it is not truly recreational.

Even in this discouraging situation the school librarian clings to the notion that she has an active responsibility for what happens to children as a result of their reading. It is well that she does, since in these days as never before each department of the school is being obliged to justify its existence in terms of educational development of children.

The librarian is wise in the way she goes about to solve her problem if she accepts help from the various people and agencies that have performed experiments and collected data in her behalf. The young graduate will, of course, be familiar with many of these studies. Librarians older in service cannot afford to ignore them and to rely solely upon practical experience. The young graduate, on the other hand, must remember that she soon ceases to be a young graduate. She, too, must keep in touch with investigations and studies as they are published. What are the sources from which the librarian can learn about her materials; that is, her books and her pupils?

1. From the psychologist she will learn about the genus *child*. The psychologists will tell her, for example, that the urges of childhood upon which behavior and learning are built will fade and disappear if they are not encouraged. There is an age when children are full of curiosity about their world. They will read

books, whole libraries of books, when they discover that books contain the answers to their questions—if the books are readily available, and if there is a library helper at hand who sees the immense, immediate importance of these questions to the child. Teachers of physical education know that there is a hit-and-run age. They know that if they do not provide hit-and-run games to satisfy this urge, children will plan their own games, many of which will be destructive. There will be gangs that will throw rocks at grocers' windows and run. Probably you have heard the story of the old man in Boston who saw a child stretching to reach a doorbell. He benevolently stopped and said, "Let me help you, my little man," and gave the bell a good tug. "Now run!" said the boy. "Run like anything!" and scampered off. Unknowingly the kind old gentleman was being used as an agent to satisfy a natural urge of childhood. The psychologists tell us that if these urges are thwarted, if children's questions are not answered, the urge dies or develops in undesirable ways, and the possibility for using the urge in a developmental way is gone for ever.

2. From such students and investigators as G. Stanley Hall, Lewis M. Terman and Margaret Lima, A. M. Jordan, Mabel Hermans, Willis L. Uhl, Carleton Washburne, and many others, the librarian may learn what sort of reading children in general prefer at different levels. We find, for example, that children of six, seven, and eight years "enjoy fairy tales, myths, and legends, but these must be short and written in direct discourse;" that "most children of nine live more in the real world than in the world of fancy;" that at ten "the child's curiosity about things outside his own perception is rapidly developing;" that at eleven the "interest of boys in science and invention increases, and the interest in animals and nature stories drops off;" that "girls of eleven read many of the boys' adventure stories but practically none of the scientific and mechanic books read by the

boys;" "that at twelve reading interest approaches a climax of intensity. Children now show some interest in almost every field of literature. This is especially the age of hero worship." The sentences just given are quoted from *CHILDREN'S READING* by Terman and Lima. One could find just as helpful and important conclusions in the studies of other writers, conclusions that supplement, support, and extend those just given.

3. From the published reports of various organizations and committees the librarian can obtain recommendations from which to make a selection of books varied in type and adapted to the age, grade, reading interests, and abilities of her pupils. Among the most useful of these sources are the *CHILDREN'S CATALOG*, the *STANDARD CATALOG*, the reading lists of various school-cities, and the graded lists published in books and bulletins and magazines.

4. From records in principals' offices the librarian can obtain data about home conditions of the children, nationality, physical disabilities, school success, etc. These are readily available and useful, especially with problem cases.

5. In most schools standard tests are given to determine children's reading levels. The results are at the command of the teacher-librarian if she will trouble to use them. If no standard tests are given, informal tests are being used. The results of these also are of service.

6. From classroom teachers the teacher-librarian can get first-hand information about pupils and about pupil projects and interests. It is in the classrooms that projects are initiated that stimulate thinking and carry over into library reading. Teacher-librarians can easily devise ways to keep informed of these projects.

From the information obtainable from sources just mentioned, what are the facts that a librarian would wish to know about any individual child needing special reading guidance? Five questions are important:

1. What is the home background?

Are there books in the home? Do the parents read and discuss books?

2. What is the child's reading ability? Is he a non-reader, a retarded reader, an average reader, or an advanced reader?

3. Does the child have emotional stability? Does he demand attention? Does he have an inferiority feeling? Is he excitable? Is he overly sympathetic? Does he seek thrills to an unhealthy extent?

4. What physical disabilities does the child have? Are his eyes all right? Is he nervous? Does he lack sleep? Is he anemic? Is he getting enough to eat?

5. What are the child's special interests?

In spite of all the information which may be collected about children in general and children in particular, there is still need for the librarian's making an individual study of each child in the library environment. A boy who is a problem case in the auditorium or in the history class may be an interested member in the library group and vice versa, all reports in the office to the contrary.

Let us say that the librarian is thoroughly familiar with her books, carefully chosen from reliable recommendations, and that she has her group of children classified as to reading ages, interests, and abilities, what can she do to see that the introduction of child to book produces the effect which she desires? (Of course the study of the children and the study of the books is not a *preliminary* to this introduction. The study continues throughout the period during which the child is coming to the library.)

The librarian must create a situation in which books and pupils meet at the time when the meeting will be most beneficial and most enjoyable. She must, for this, cultivate the qualities of a successful hostess at a dinner party. The hostess knows the importance of an attractive table, well-prepared food, careful lighting, flowers, planned seating arrangements, and quiet service. She introduces her guests

to one another in a pleasant, easy fashion and leaves them to enjoy a discovery of mutual interests. All is easy, natural, pleasant, and stimulating. This is the way we should like it in the library, too, and the way it is in many libraries.

It is not hard to name some of the DONT'S for the librarian who wishes to bring about the successful introduction of books and readers:

1. Don't have a forbidding, uninteresting looking room. Don't be a sloppy housekeeper.

2. Don't be overly formal and stiff in your manner.

3. Don't expect active children to sit like statutes for any great length of time.

4. Don't show a lack of interest in children's questions, book choices, or opinions. Don't be too busy to help with their immediate individual needs.

5. Don't assume that the right books and children will always get together without any help from you.

6. Don't expect all children to enjoy the same things to the same extent.

7. Don't tell children that this is one of the greatest books of all time and that every child will want to read it. They will immediately find reasons for hating it.

8. Don't be inconsiderate of your readers: don't interrupt constantly, don't be fussy, don't be noisy.

9. Don't make something sacred out of library practice.

10. Don't require formal reports for all reading done.

It is just as easy to suggest some DO'S for librarians:

1. Be a good housekeeper; keep an attractive room.

2. Have a natural, friendly manner with children. The right manner will insure that pupils tell you of their interests and accept your help and recommendations.

3. Provide varied activity for the motor-minded children, the physically handicapped, the nervous children, and the non-readers. This does not mean pro-

viding them with jig-saw puzzles or with "busy work." They can, however, arrange exhibits or material for the bulletin board, make posters, straighten shelves, water plants, make scrapbooks, read aloud to the librarian and do many other interesting and worthwhile things, if the hour of steady reading proves too great a strain. (Would it be saying too much here to suggest that if the librarian knew how to teach reading to retarded or non-readers, she would have an unexcelled opportunity in the library room? Nowhere will the incentive to learn to read be stronger than in the library.)

4. Be yourself a recommendation for good reading.

5. See that displays, posters, programs, reports serve the purpose for which they were intended. Usually these displays, programs, etc. will be pupil-planned.

6. Make library science your servant rather than your master. In the school library where the librarian has no assistant, there is likely to be too little rather than too much evidence of good library practice. However, the librarian should remember that first things must come first. If the desirable reading outcomes are being achieved, it will be forgiven her that her catalog is not completed.

7. Help children to feel successful in their reading.

8. Provide plenty of natural opportunities for discussion of and reports on reading.

The librarian has assumed her responsibility for seeing that the children's recreational reading is developmental and enjoyable. She has obtained as much information as possible about her books and about her pupils. She has introduced them in as happy and natural a manner as possible. Now she wishes to check the results of her careful arrangements. How shall she do this?

It would be fine if we could have a record of all the children's reading and could so follow their growth, but children, especially younger children, have

not mastered the technique of writing sufficiently to find expression in this medium easy. They prefer talking. During the age of avid reading, the children cannot stop for written reports; there are too many interesting things in the world to find out about. They have just discovered books that will tell them. They are glad to talk about their discoveries to the teacher, to the class, or to anyone who will listen, but the labor of writing and the slowness of writing irritate. Therefore, if we must have some report, let us devise something simple.

In some schools  $8\frac{1}{2}$  by 11 cards are used on which children record the author, title, and date of reading. These cards are alphabetically filed in the library room and kept from year to year. In many cases children read books or parts of books which are never recorded, but sufficient numbers are recorded to indicate the trend of interests. Some librarians also encourage children to record their impressions of books on three-by-five pieces of paper or cards which are filed for the reference of other children. On these slips the comment is very simple. "TREASURE ISLAND is a story about pirates and a treasure hunt. There is no love in it." "The reason I like SMOKY is because it is a story about range cowboys and wild horses." "HITTY is very nice for girls who like dolls. Her adventures are sometimes lucky and sometimes unlucky. I like the part when Hitty was dressed in the wedding dress. Hitty was a wooden doll carved by a pedlar for a girl named Phoebe."

If these reports are placed according to grade in a box on the librarian's desk and if the librarian refers to them often and refers the children to them, they may become an effective means of advertising books. In addition, they will help the librarian in reading guidance and, incidentally, will furnish her with some interesting reading matter. Other checks are book discussions with individuals or with groups, book programs planned by the children, book displays planned by

# Fun from Books of Kindergarten Children\*

DOROTHY J. PAGE

Curtis Guild School  
East Boston, Massachusetts

EXPERIMENTING with my class this year, I have made a study of the stories that appeal to their sense of humor. Many of these stories and rhymes are the old familiar ones, those of which the children never tire. Some are the newer type of story for children and are equally delightful and charming. MOTHER GOOSE is always full of fun for the young child. A NURSERY RHYME PICTURE BOOK No. I. by L. Leslie Brooke is one of which my class is very fond. The pictures in this book are exceptionally appropriate. "The Man in the Moon came tumbling down and asked his way to Norwich. They told him south and he burnt his mouth eating cold pease porridge." There is a colored picture of the man just as he tumbles to the ground which is very amusing, and the picture where he is holding his mouth brings shouts of laughter from the children. The pictures of "Humpty Dumpty" are excellent. In the first one, you see Humpty Dumpty sitting on the wall; in the second he is in the act of falling off; and the last picture shows all the king's horses and all the king's men as they stand over Humpty Dumpty. You see comical looks of despair in their faces as they cannot put him together again. The children appreciate the pictures because they get a clear understanding of what actually happened to Humpty Dumpty. "Goosey Gander" is well illustrated. The picture of the man thrown down the stairs is tremendously funny. The blank expression on the man's face brings out many a chuckle from the children. "The Three Wise Men of Gotham" is enough

to make the most serious minded person, child or adult, smile. The utter look of helplessness that comes over the wise men when the bowl begins to sink is enough to convulse the most sober reader! The children are no exception. "Little Miss Muffett" is also well represented. There is a rhyme in this book that begins, "There was a man and he had nought and robbers came to rob him." Once the children understand the story of this rhyme, they soon see the humor in it. This book couldn't be complete without "Baa, Baa, Black Sheep." Baa, baa, black sheep, the master, the dame, and the little boy are all included in the series, so satisfactorily ending with a bag of wool.

A Mother Goose book which is very popular with my children is THE REAL MOTHER GOOSE. It is a large colorful book and has all the well known rhymes in it. The pictures are bright, attractive and many of them are full page. The children love to recite the rhymes as I show the pictures to them.

THE HEY DIDDLE DIDDLE PICTURE BOOK by Randolph Caldecott is old fashioned but the children delight in the pictures of "Hey Diddle Diddle," "Bye Baby Bunting," and "The Frog He Would A-Wooing Go." They enjoy the other pictures also—"The Milk Maid," "The Fox Jumps Over the Parson's Gate"—but are not interested in the verses that go with them. The humor is evident throughout the book. Caldecott's creatures are so robust, so unbreakably satisfactory, as it were, that they outlast the untiring examination accorded them.

A modern short story that has more than pleased my class is THE TALE OF CORALLY CROTHERS by Romney Gay.

\*Written for a course in Literature for Children given by Miss Caroline J. Trommer of the Teachers College of the City of Boston.

When I first told this story, the children were thrilled with the pictures in it. The book is very small with a picture on each page opposite which is a sentence telling the story. After they heard the story several times, they could recite it word for word as I turned the pages. There is a rhyme scheme to the story which pleases the children. They adore saying, "Wrote her mother a hasty note" many having not a notion of the meaning of the word *hasty*. The humor of this story may be due to the fact that the child in the story is just like any ordinary child and does things that any child is likely to do but there is a surprise ending. Whatever the cause, the children are in love with this 1932 book.

THE TWINS AND TABIFFA by Constance Heward with pictures by Susan B. Pearse is another delightful modern book. The pictures are very humorous. The children in the story are just like children of today. The story is simple in language and thought, and the young child is able to grasp it all. They love the picture of the father when he holds up his slipper and tells the twins if they don't stop crying he will spank them. Two other favorite pictures are "Mrs. Moriarty, the cook, came running out, holding her pet frying pan under her arm," and "Susan the housemaid, came out in a raincoat and bare feet, and her best Sunday hat in a green paper bag." The story is about a cat named Tabiffa who belongs to the twins Binkie and Dinkie and their brother Peter. Tabiffa disappears for a week and then one night brings four kittens and puts them on Binkie's and Dinkie's bed. Great excitement follows, then all quiet down for the night. In the middle of the night, Peter is awakened by the cat. Peter smells smoke and discovers that the house is afire. He wakes the household and they all get out safely. The twins and Peter sleep that night on the floor of their summer house. The cat is given a new collar and on it is printed: "I am Tabiffa who saved the house from burning."

"Epaminondas" is a humorous Southern story. I told it to my class and although some of the children thought it very funny, I knew the class as a whole didn't get the sense of it or rather the *nonsense* of it. Briefly the story is about a little boy who visits his auntie. His auntie gives him a piece of cake to carry home and Epaminondas squeezes it in his fist and presents it to his mother. His mother then explains the proper way to carry cake. The next day Epaminondas carries butter home in the way his mother had told him to carry cake. He gets into one difficulty after another, finally ending by stepping very carefully into six lovely pies his mother had just put out to cool. Once the humor of the story is explained, the children giggle satisfactorily at retellings. It seems strange that such an obviously funny story awakens so little spontaneous response among my children. Perhaps the "humor" is more subtle than the adult realizes. Oh, for a Caldecott or a L. Leslie Brooke to illustrate this classic!

A Punch and Judy show was to be given in the school and on questioning my children, I found that they had no idea what a Punch and Judy show was like. I borrowed TRYING TOBY AND THE PUNCH AND JUDY SHOW from a third grade teacher. It proved most appropriate and the children were pleased that the show was coming to school. The whole class attended the performance, and I heard nothing but Punch and Judy for many days thereafter. Here is a tale simply told which enriches the background of little children. It meets progressively the major objective of education: worthy use of leisure.

OLD, OLD TALES RETOLD includes "Three Bears," "Little Red Hen," "House on the Hill," "Little Tuppens," and "The Gingerbread Boy." This book has beautiful illustrations. The animals pictured are true to life and the settings throughout the book are natural. These are the stories that all children love without exception.

When I first saw the book *A HEAD FOR HAPPY*, it didn't impress me very favorably as one that my kindergarten children would care about; however, I was anxious to try it out. I was much surprised at the result. The children were exceedingly pleased with it. It wasn't necessary to read several of the pages to them, the pictures told the story and the children supplied the words. They enjoyed the long journey in search of a head for Happy and were greatly excited when the cocoanut was chosen. This was a case where the children taught the teacher.

*SNIPPY AND SNAPPY* by Wanda Gág is another modern favorite. The cunning little pictures throughout are fascinating and the little field mice are so tiny and funny! The story is of a family of field mice, father, mother, and Snippy and Snappy. Snippy and Snappy adventure into the big, wide world. They enter a house and go in search of cheese. They find it but it is in a mouse trap. They are in the act of reaching for it when their father appears in the nick of time. He explains to them what a mouse trap is and what it is used for. He gets some cheese for them and they return safely to their mother. They tell of their wondrous adventures into the big, wide world. There is a clever little rhyme that occurs every now and then in the story which the children enjoy.

Five poems that my children enjoy because they mention things with which young children are acquainted are the following: "Snow Fairies" by Isla Paschal, "The Tragedy" by Anne Cooper, "Frozen Milk Bottles" by Olive Beaupré Miller, "The Icicle" by Mrs. Henry Gordan Gale, and "The Dandelion." The children appreciate keenly the landing place of the snowflake, the mock tragedy, the behavior of milk, the rhythm of the icicle's cry, and the dandelion's story. Sound as much as thought contribute to the fun.

*THE TEDDY BEAR THAT PROWLED AT NIGHT* by Edna Groff Deihl is a

story about a little girl called Jane who has four teddy bears given to her for Christmas. Three are brown and one is as white as snow. She calls them Growly, Howly, Scowly, and the white one Prowly. Prowly gets into all kinds of mischief. He gets his foot caught in a mouse trap, and upsets a beehive and gets all covered with honey. He loves to get up at twelve o'clock in the night and go prowling around. He gets the brown bears to get up with him. They have a "feed" in the kitchen at one in the morning and then sit around listening to the victrola. They are found in the coal bin the next morning. They are as black as ink and the laundress washes them. She hangs them out to dry by their ears, and they stay out all night. At twelve o'clock Prowly wakes and begins to wriggle and falls off the line. He gets his nose and face banged and breaks his arm. He makes such a fuss that Rover, the dog, comes to see what the trouble is. He gets the other bears off the line and puts them all in his kennel until morning. Jane finds them when she feeds Rover. She can't imagine whatever has happened to the bears. She takes all of them into the house. Prowly resting in Jane's arms says he is sorry and promises not to prowl around at night any more.

Other books of the same nature are *THE LITTLE CHICKEN THAT WOULD NOT GO TO BED*, *THE LITTLE KITTEN THAT WOULD NOT WASH HIS FACE*, *MY TWIN PUPPIES*, and *MY TWIN KITTIES*, and *THE LITTLE DOG THAT WOULD NOT WAG HIS TAIL*. This last is a story of a family of dogs, father, mother, and five puppies. The puppies are called Poodles, Snoodles, Toodles, Roodles, and Noodles. Noodles is the one that does not wag his tail. The mother gives the puppies lessons in being polite, but Noodles says, "Wagging one's tail is silly nonsense." One day the five puppies go for a walk. They meet a little boy and all wag their tails for him except Noodles. Noodles meets with the same difficulty the rest of the day. They meet

a little girl, a woman, and a man. They all are good to the puppies but Noodles always is left out. Quite disgusted he goes back home alone and tells mother dog that no one gives him anything. "Did you remember your manners? Did you wag your tail?" Noodles says he did not. Mother dog goes to tell father dog and when she returns she sees Poodles, Snoodles, Toodles, and Roodles all teaching Noodles how to wag his tail!

**GOOCHY GOGGLES AND HIS POLLYWOG NAMED WOGGLES** is a book of humorous poetry. It begins with a letter written to the children from Goochy Goggles. He states that he is an old man who likes to put on his goggles for when he does a pollywog named Woggles comes to take him to the cheery land of fun. Through his goggles he sees the scenes of play and laughter of children. Some of the titles are: "The Swing," "Bed Time," "The Slide," "Sledding," "The Barber," "Hey diddle donkey," "The Juggerango," and "The Trolley Car." Some of the poems are easily and readily enjoyed; others are too difficult for kindergarten children.

All the stories I have mentioned have some element of humor in them, either of plot, illustration, or surprise ending. The children love them and enjoy hearing them over and over again. A lasting charm of these stories is that they are simple enough for the young child to understand.

#### Bibliography

**A HEAD FOR HAPPY.** Helen Sewell. Macmillan.

**A NURSERY RHYME PICTURE BOOK, No. 1 and No. III.** L. Leslie Brooke. Frederick Warne.

**CORALLY CROTHERS.** Romney Gay. The Harter Publishing Co., Cleveland.

"Epaminondas." S. C. Bryant from **BEST STORIES TO TELL TO CHILDREN.** Houghton Mifflin.

**MY TWIN KITTIES.** Edna Groff Deihl. Samuel Gabriel Sons.

**MY TWIN PUPPIES.** Edna Groff Deihl. Samuel Gabriel Sons.

**OLD OLD TALES RETOLD.** (Best beloved folk stories for children.) Ill. by Frederick Richardson. P. F. Volland.

**POEMS FOR THE VERY YOUNG CHILD.** Compiled by Dolores Knippel. Whitman.

**SNIPPY & SNAPPY.** Wanda Gág. Coward-McCann.

**THE HEY DIDDLE DIDDLE PICTURE BOOK** Randolph Caldecott. Frederick Warne.

**THE LITTLE CHICKEN THAT WOULD NOT GO TO BED.** Edna Groff Deihl. Samuel Gabriel Sons.

**THE LITTLE DOG THAT WOULD NOT WAG HIS TAIL.** Edna Groff Deihl. Samuel Gabriel Sons.

**THE LITTLE KITTEN THAT WOULD NOT WASH HIS FACE.** Edna Groff Deihl. Samuel Gabriel Sons.

**THE REAL MOTHER GOOSE.** Rand McNally.

**THE RHYMES OF GOOCHY GOGGLES AND HIS POLLYWOG NAMED WOGGLES.** Andrew F. Underhill. McLaughlin Bros.

**THE TEDDY BEAR THAT PROWLED AT NIGHT.** Edna Groff Deihl. Samuel Gabriel Sons.

**TRYING TOBY AND THE PUNCH AND JUDY SHOW.** Margaret Gilmour. David McKay.

**THE TWINS AND TABIFFA.** Constance Heward. George W. Jacobs.

#### Reference for Teachers

**DIRECTING LANGUAGE POWER IN THE ELEMENTARY SCHOOL CHILD.** Caroline J. Trommer and Teresa Regan. Macmillan.

#### IN APPRECIATION OF READING

(Continued from page 196.)

false or forced interest in ideals beyond their comprehension. They went about the matter practically and competently, very much aware of the seriousness of their business but not at all bumptious in their assurance that they could look down upon the book world from Parnassus. It was

a delightful game of make-believe but they dealt in elemental values for all that, and by considering them earnestly without levity they partook of an enrichening experience truly fit to remain with them as a vivid bit of their growth from childhood into life.

# Informal Testing of the Use of Books and Libraries

VILDA BARKER

Director of Tests and Classification  
Independent School District  
Port Arthur, Texas

THE LIBRARY card file is to the library what an index is to a book. Many people would use the index to find a page reference rather than thumb through the book if they had been taught to do so. In the same way people would release the librarian from many little tasks if they had been trained to use the card file and to locate books on the reference shelves. This is the crowning skill in the use of books. The development in it belongs probably in the junior high school period at the time when larger libraries containing card files are being used by the pupils.

What problems does a pupil meet when he enters a library and attempts to locate a book without the aid of a librarian? If one should write down the things he would need to know, the list would read something like the following:

1. Knowledge of the Dewey decimal system of classification and how to classify any given book.
2. Knowledge of the purpose of a card file.
  - a. The meaning of the letters on the outside of the drawers.
  - b. The meaning of the types of cards used.
  - c. The arrangement of the cards.
  - d. The finding of the call number for a book, given the name of the author, the name of the book, or the name of the topic.
3. Knowledge of the arrangement of books on the library shelves and the ability to locate any one by means of the call numbers secured from the cards in the card file.

The training that is involved is indicated by the list given above and by

the informal tests at the end of this article. It should be emphasized that this training is gradual and that constant practice in a library is essential. Projects which require the use of a card file can be worked out for drill. The pupils can be sent to the library to find information on topics connected with school activities. The practical side of the training should be stressed.

An illustration of the way in which training in the use of a card file can be combined with a school activity, may be of help.

A class in English are preparing oral talks in preparation for a contest between sections. The pupils are given a list of suggested topics, all of which will involve some work in the library in order to obtain material. They have been trained in the use of the card files. All the information that each pupil has is the topic which he has chosen.

The pupil goes to the library and, using the card file, finds the names of reference books which may contain something on his topic. In order to do this he needs to know how to look up references under the subject which he has chosen. He then finds the books on the shelves by call numbers and accumulates the information for his talk. He may find cross references which will help him, and look up the call numbers of these by using the author's name or the name of the book.

The material used in the informal tests on the ability to use card files will have to be adapted to the library in which practice is carried on. This is true in connection with the test on the ability to locate the names of the books in the card file. The index letters that are used in

this test were taken from the file in a children's library. They may differ somewhat from those found in other libraries. However, children should be taught to use any card file. The authorities for the names of the file cards and their arrangement are Rice, *LESSONS ON THE USE OF BOOKS AND LIBRARIES*,<sup>1</sup> and the first yearbook of the American Library Association.<sup>2</sup>

*Classification of Books*

Directions to the Pupil: This is a test of your ability to classify books according to the Dewey system. Below under *A* is given a part of the simplified table of classification for children's books. Under *B* are listed books that are found in a children's library. Write the numbers of the class in which a book belongs in front of the name of the book. The first is done correctly.

*A*

- 000-099 General works (encyclopedias, etc.)
- 100-199 Philosophy (the mind, reasoning, ethics, etc.)
- 200-299 Religion and mythology (Bible stories, myths, etc.)
- 300-399 Sociology (government, education, fairy tales, fables, legends)
- 400-499 Language
- 500-599 Natural Science (the earth, plant and animal life, plants, animals and animal stories, insects, fish, birds)
- 600-699 Useful Arts (health, machinery, roads, gardening, clothing, handicrafts, manual training)
- 700-799 Fine Arts (sculpture, painting, drawing, music, amusements)
- 800-899 Literature.
- 900-999 History and Geography

*B*

- 900-999 1. Beard and Bagley, *FIRST BOOK IN AMERICAN HISTORY*
- 2. Chapman, F. M., *BIRD LORE*
- 3. Bulfinch, Thomas, *THE GOLDEN AGE OF MYTH AND LEGEND*.

<sup>1</sup> Rice, O. S., *Lessons on the Use of Books and Libraries*, New York: Rand McNally, 1920.

<sup>2</sup> American Library Association School Yearbook, No. 1, 1927.

- 4. Grimm, J. K. & W. R., *GRIMM'S FAIRY TALES*
- 5. Procter, Mary, *YOUNG FOLKS' BOOK OF THE HEAVENS*
- 6. Conkling, Hilda, *POEMS BY A LITTLE GIRL*
- 7. Paulson, Emilie, *HOLIDAY SONGS & EVERYDAY SONGS & GAMES*
- 8. Usher, Roland Green, *STORY OF THE PILGRIMS FOR CHILDREN*
- 9. Stefansson, *HUNTERS OF THE GREAT NORTH*
- 10. Bay, Christian, *DANISH FAIRY TALES*
- 11. Fracillon, R. E., *GODS & HEROES*
- 12. Compton's Pictured Encyclopedia
- 13. Wheeler, Lucy, *SONGS WITH MUSIC*
- 14. McMurray, C. A., *TYPE STUDIES FROM THE GEOGRAPHY OF THE UNITED STATES*
- 15. Stewart, C. W., *STARS AND STRIPES. A HISTORY OF THE U. S. FLAG*

*Locating Books in the Card File*

Directions to the Pupil: Below you will find the index letters as they appear on the drawers of a card catalogue in a children's library. These are numbered to save writing. You will also find a list of children's books found in this library. In the three columns after each name write the numbers of the drawers in which you would look for the call number of that book. Column I is according to author, II. is according to title, and III. is according to subject.

- 1. A-As
- 2. At-Bism
- 3. Bl-By
- 4. Cab-Civil
- 5. Cla-Dog
- 6. Dog-expl.
- 7. Fable-fyle
- 8. Gab-Henry
- 9. Henry-Ivy
- 10. Jack-legendary
- 11. Legends-Menffe

12. Mercy-Nuts
13. Oak-Pileur
14. Pilgrim-Rhodes
15. Rhyme-Suddons
16. Sidney-Storr
17. Story-Therwal
18. Thous.-undine
19. U. S.-Whitman
20. Whitney-Zulus

I II III

Beard and Bagley, FIRST BOOK  
IN AMERICAN HISTORY

\_\_\_\_\_

Proctor, Mary, YOUNG FOLKS'  
BOOK OF THE HEAVENS

\_\_\_\_\_

Conkling, Hilda, POEMS BY A  
LITTLE GIRL

\_\_\_\_\_

Bay, Christian, DANISH FAIRY  
TALES

\_\_\_\_\_

Chapman, F. M., BIRD LIFE

\_\_\_\_\_

Mabie, H. W., LEGENDS

EVERY CHILD SHOULD

KNOW

\_\_\_\_\_

Bulfinch, Thomas, THE GOLD-  
EN AGE OF MYTH AND  
LEGEND

\_\_\_\_\_

Grimm, J. L. & W. K.,  
GRIMM'S FAIRY TALES

\_\_\_\_\_

Stewart, C. W., STARS AND  
STRIPES, A HISTORY OF  
THE U. S. FLAG

\_\_\_\_\_

McMurtry, C. A., TYPE  
STUDIES FROM THE GEOG-  
RAPHY OF THE UNITED  
STATES

\_\_\_\_\_

*Use of Cards in the Card Catalogue*

I. Directions to the Pupil: You will be given another sheet on which are copies of five types of file cards taken from the card catalogue of a children's library. Each copy has a number. After each number given below write the name of the card (author, title, subject, or cross reference) corresponding to that number on the other sheet. For example: after (1) write the name of the card marked "Number 1" on the other sheet, etc.

- (1) \_\_\_\_\_
- (2) \_\_\_\_\_
- (3) \_\_\_\_\_
- (4) \_\_\_\_\_
- (5) \_\_\_\_\_

II. Directions to the Pupil: Using the information given on the cards on the

other sheet, fill in the blanks after the questions given below.

1. How many class numbers are given on the cards? \_\_\_\_\_  
Write them \_\_\_\_\_
2. How many author numbers are given on the cards? \_\_\_\_\_  
Write them \_\_\_\_\_
3. The class number and the author number together make what is called the \_\_\_\_\_  
How many are given here? \_\_\_\_\_
4. Who published Carpenter and Carpenter, THE HOUSES WE LIVE IN? \_\_\_\_\_
5. When was GRASSHOPPER GREEN'S GARDEN published? \_\_\_\_\_

## NUMBER 1

595 Schwartz, J. Augusta  
Sch. 9 Grasshopper Green's  
Garden  
Boston, Little, 1925

## NUMBER 2

428.8 Horses of the World  
C24  
Carter, W. H.

## NUMBER 3

643 HOUSES  
C22 Carpenter, F. G. and  
Carpenter, Francis  
The Houses We Live In  
New York, Am. Book Co.,  
1926

## NUMBER 4

Birds' Nests  
See also  
Nests

## NUMBER 5

Indian corn  
see  
Corn

*Location of Books on Library Shelves*

026 M11	170 H13	280 W37	290 C71	295 B19	295 M35	310 D92	330 P93	390 D66	398 F84	420 L25	500 B21	530 C19
600 F15	600 F95	614 F87	680 H14	750 C35	811 L63	820 Y48	900 D14	925 F50	940 A2	940 B43	942 R5	950 H1

**Directions to the Pupil:** Here are two shelves of books as you might find them in a children's library. Below you will find a list of call numbers of books which are on the shelves.

Pretend that you are taking these books from the shelves to use. On the line at the right of each call number write the call number of the book which is immediately before it on the shelves. The first one is done correctly.

<i>Call Number</i>
1. 290 280 C71 W37
2. 295 M35

3. 950  
H1 -----
4. 398  
H28 -----
5. 530  
C19 -----
6. 940  
B43 -----
7. 614  
F87 -----
8. 330  
P93 -----
9. 600  
F95 -----
10. 170  
H13 -----

## RECREATIONAL READING IN THE SCHOOL LIBRARY

(Continued from page 200.)

the children, informal talks, broadcasts planned by the children, book fairs, and prepared book-lists. By means of the check the teacher should determine whether or not the reading purposes are being accomplished. She is more interested in this than she is in whether readers have skipped any of the pages or whether they know the names of all the characters in the story.

*Summary*

Recreational reading should answer a felt need, it should extend knowledge, power, sympathy, and imagination, it should equip children to make wider and

happier social adaptations, and it should give enjoyment. These are the desirable outcomes of recreational reading and of all recreational programs. If the librarian studies her materials — pupils and books—with these outcomes in mind; if she creates a natural atmosphere in which the contact between books and pupils is made; if she checks results in terms of these outcomes, she may be sure that she is performing an important work in the education of children. She *must* contribute to the educational development of children if she is to keep her place in the school.



From **TOLD UNDER THE BLUE UMBRELLA**.  
Courtesy of Macmillan

*Picture Books*

**THE MAGIC WINDOW.** By Margaret Ayer. Illustrated by the author. Crowell, 1933. \$1.00.

**THE HEN THAT KEPT HOUSE.** By Emma L. Brock. Illustrated by the author. Knopf, 1933. \$1.50.

A story of an exceedingly meddlesome hen, and the confusion she and her animal friends wrought in one morning. Children will love both the text and the pictures.

**A STEAM SHOVEL FOR ME.** By Vera Edelstat. Illustrated by Romano Stokes, 1933. \$1.50.

**THE A B C BUNNY.** By Wanda Gag. Hand lettered by Howard Gag. End papers, A B C Song, by Flavia Gag. Coward, McCann, 1933. \$2.00.

Wash drawings of a round-eyed bunny who hops his way successfully through the alphabet. The pictures are unusually interesting.

**NICODEMUS AND THE HOUN' DOG.** By Inez Hogan. Illustrated by the author. Dutton, 1933. \$1.00.

The Nicodemus books fulfill all the requirements of good literature for small children—sincere, true, humorous, simple, and charmingly illustrated and put together.

**JUNKET IS NICE.** By Dorothy Kunhardt. Illustrated by the author. Harcourt, Brace, 1933. \$1.00.

**THE TRAIN BOOK. A Photographic Picture Book with a Story.** By William Clayton Pryor. Harcourt, Brace, 1933. \$1.00.

**BLUE BARN.** The Story of Two Big Geese and Seven Little Ducks. By Helen Sewell. Illustrated by the author. Macmillan, 1933. \$1.75. Beautiful drawings, and a story that will entertain little people.

*Points of the Compass*

**ROUNABOUT AMERICA.** By Anne Merriman Peck and Enid Johnson. Volumes I and II bound together. Illustrated by Anne Merriman Peck. Harper, 1933. \$3.50.

## New Books for Children

FALL, 1933

JANE FOSTER

Detroit, Michigan

A travel book of the United States for older children.

**MAGIC Portholes.** By Helen Follett. Illustrated by Armstrong Sperry. Macmillan, 1933. The West Indies.

**KING OF THE HILLS.** By Stephen W. Meader. Illustrated by Lee Townsend. Harcourt, Brace, 1933. \$2.00.

New Hampshire is the setting for a story full of excitement. Boys will enjoy it.

**LITTLE CAROLINA BLUE BONNET.** By Mabel Pugh. Illustrated by the author. Crowell, 1933. \$1.75.

**MARTY AND COMPANY ON A CAROLINA FARM.** By Rose B. Knox. Illustrated by Eugene Iverd. Doubleday, Doran, 1933. \$1.75.

An excellent story of the South today.

**SPANIARD'S MARK.** By Alan Dwight. Illustrated by Cornelia Cunningham. Macmillan, 1933. \$1.75.

A Northern girl visiting on the Georgia coast, discovers the ruins of an old Spanish mission.

**PRAIRIE ANCHORAGE.** By Marjorie Medary. Illustrated by John Gincano. Longmans Green, 1933. \$2.00. Pioneering in the Middle West.

**JACK AND MATT OF THE WX.** By Kathryn Van Noy and Elinor Hedrick. Illustrated with photographs by John T.

  
From **THE WIND IN THE WILLOWS**

Courtesy of Scribner

Orr, Duffield and Green, 1933. \$2.00.

Every-day doings on a great cattle ranch.

**COWBOY HOLIDAY.** By Helen Train Hillis. Illustrated by Lee Townsend. Macmillan, 1933. \$1.75.

**THE MAGIC CITY.** John and Jane at the World's Fair. By Dorothy Aldis. Illustrated by Margaret Freeman. Minton, Balch, 1933.

**RELIEF'S ROCKER.** A Story of Sandy Cove and the Sea. By Alice Dalgliesh. Illustrated by Hilda Ward. Macmillan, 1933. \$1.75.

There is a refreshing quality in this story of Nova Scotia.

**THE NORTH WOODS.** By William Irving. Illustrated by Leon D'Emo. Putnam, 1933. \$1.75.

The author is able to communicate some of his love for the woods to his readers.

**ANN'S SURPRISING SUMMER.** By Marjorie Hill Allee. Illustrated by Maitland De Gogorza. Houghton Mifflin, 1933. \$1.75.

The Lake Michigan dunes.

**PICTURE TALES FROM THE FRENCH.** By Simone Chamoud. Illustrated by Grace Gilkinson Stokes, 1933. \$1.25.

This is one of the most satisfactory collections of folk-tales that has appeared in a long time. The stories are short, most of them are funny, the illustrations are excellent, and for good

measure, a few riddles are tucked in.

**A NORWEGIAN FARM.** By Marie Hamsun. Abridged and translated by Maida Castelhun Darnton. Illustrated by Elsa Jemne. Lippincott, 1933. \$2.00.



From **PATSY AND THE LEPRECHAUNS**  
Courtesy of Duffield and Green

**THE NORWEGIAN TWINS.** By Lucy Fitch Perkins. Illustrated by the author. Houghton Mifflin, 1933. \$1.75.

**BROOMSTICK AND SNOWFLAKE.** By Johan Falkberget. Translated from the Norwegian. Illustrated by Helen Sewell. Macmillan, 1933. \$1.75.

**THE SEVEN CROWNS.** By Eleanor Frances Lattimore. Illustrated by the author. Harcourt, Brace, 1933. \$1.75.

**TALES OF A RUSSIAN GRANDMOTHER.** By France Carpenter. Illustrated by I. Bilibine. Doubleday, Doran, 1933. \$2.50.

**PETER, KATRINKA'S BROTHER.** By Helen Eggleston Haskell. Illustrated by Theodore Nadejen. Dutton, 1933. \$2.00.

Children who loved Katrinka will relish this story of Russia since the Revolution.

**THE GIPSY AND THE BEAR.** and Other Fairy Tales. Translated from the Polish by Lucia Merecka Borski, and Kate B. Miller. Foreword by Eric P. Kelly. Illustrated by James Reid. Longmans, Green, 1933. \$1.75.



From **MARTY AND COMPANY**  
Courtesy of Doubleday, Doran

**THE MOUNTED FALCON.** By Fjeril Hess. Illustrated by Edward C. Caswell. Macmillan, 1933. \$2.50.

An American girl's experiences in Czechoslovakia.

**JOTHY.** A Story of the South Indian Jungle. By Charlotte Wyckoff. Illustrated by Kurt Wiese. Longmans, Green, 1933. \$2.00.

**THE RED RAJAH.** By Louise Andrews Kent. Illustrated by Kurt Wiese. Houghton Mifflin, 1933. \$2.00.

**JAVA JUNGLE TALES.** By Hendrik de Leeuw. Introduction by Hendrik Willem Van Loon. Illustrated by Kurt Wiese. Doubleday, Doran, 1933. \$1.75.

**NAM AND DENG.** A Boy and Girl of Siam. By Phyllis Ayer Sowers. Illustrated by Margaret Ayer. Crowell, 1933. \$1.50.

**THE HAPPY GROVE.** By Younghill Kang. Illustrated by Leroy Baldridge. Scribner, 1933. \$2.00.

A revision of the first half of "Grass Roof," a story of Korea.

**COLETTE AND BABA & TIMBUCTOO.** By Katie Seabrook. Illustrated by Erick Berry. Coward McCann, 1933. \$2.00.

**STONE KNIFE BOY.** By Alida Sims Malkus. Illustrated by Herbert M. Stoops. Harcourt, Brace, 1933. \$2.00.

American Indians of the Southwest.

**RIDE-THE-WIND.** By Ethel Calvert Phillips. Illustrated by Herbert Morton Stoops. Houghton Mifflin, 1933. \$1.75. The Delaware Indians before the white settlement of America.

**FRIENDS AND FOES IN**

**THE ROCKIES.** By James Willard Schultz. Illustrated by Stockton Milford. Houghton Mifflin, 1933. \$1.75.

The author is an authority on Indians.

**TURQUOISE BOY AND WHITE SHELL GIRL.** By Eda Lou Walton. Illustrated by L. Valentine. Crowell, 1933. \$1.75. The Navajos.

**DARK CIRCLE OF BRANCHES.** By Laura Adams Armer. Illustrated by Sidney Armer. Longmans, Green, 1933. \$2.50.

Mrs. Armer, winner of the Newbery Medal, writes again of the Navajos.

*Birds and Animals*

**BIRDS YOU SHOULD KNOW.** By Thornton W. Burgess. Colored illustrations by Louis Agassiz Fuertes. Little Brown, 1933.

Compact, authoritative, and beautiful.

**STRANGE ANIMALS and Their Ways.** By Ralph and Fredrica De Sola. Drawings by Norman Borchardt. Foreword by Raymond L. Ditmars. Scribner, 1933. \$1.50.

**FROM THE JUNGLE TO THE ZOO.** By Charles Person. Illustrated with photographs. Cover design by Elizabeth Cross. Map by Allen Congdon. Stephen Daye Press, 1933. 80c.

The true story of Janet Pensero, gorilla, and Ellen Allegro, chimpanzee, who live in the New York Zoo.

**MR. MCTAVISH.** By Marion Bullard. Illustrated by the author. Dutton, 1933. \$1.00.



From **THE JUNGLE BOOK**  
Courtesy of Doubleday, Doran

Whiskers McTavish is a Scotch terrier.

**THE WHITE SPARROW.** By Padriac Colum. Illustrated by Lynd Ward. Macmillan, 1933. \$2.00.

**LUCK OF THE TRAIL.** By Esther Birdsall Darling. Illustrated by Morgan Dennis. Doubleday, Doran, 1933. \$1.75.

The story concerns a "policedale" and the sled dogs of the North.

LEAP-HOME AND GENTLEBRAWN. By Freida Hauswirth Das. Illustrated by the author. London, J. M. Dent, 1932. \$2.50.

The Hantuman monkeys of India.

THE HANDSOME DONKEY. By Mary Gould Davis. Illustrated by Emma Brock. Harcourt, Brace, 1933. \$1.75.

SPUNKY. By Berta and Elmer Hader. Illustrated by the authors. Macmillan, 1933. \$2.00.

A Shetland pony.

STUMPY. By Frank B. Linderman. Illustrated by H. M. Stoops. John Day, 1933. \$2.00.

The author is an accurate observer, and has watched Stumpy and his brother chipmunks for many years.

CHIP. My Life and Times. By Louis Untermeyer. Illustrated by Vera Neville. Harcourt, Brace, 1933. \$1.75.

Another delightful chipmunk story. The illustrations are unusually appealing.

SHIP'S MONKEY. By Honoré Morrow and William J. Swartman. Illustrated by Gordon Grant. William Morrow, 1933. \$2.00.

THE MASTER MONKEY. By Dhan Gopal Mukerji. Illustrated by Florence Weber. Dutton, 1932. \$2.50.

THE LAST OF THE THUNDERING HERD. By Neal Bigelow. Illustrated by Charles Fox. Sears, 1933. \$2.50.

SILVER CHIEF. A Dog of the North. By Jack O'Brien. Illustrated by Kurt Wiese. John C. Winston, 1933. \$2.00.

#### *Other Times*

HEROES AND HEROINES. By Eleanor and Herbert Farjeon. Illustrated by Rosalind Thornycraft. Dutton, 1933. \$2.50.

Rhymed accounts of picturesque historical characters, from Alexander the Great to Nansen. Written for English children, and brightly illustrated.

KINGS AND QUEENS. By Eleanor and Herbert Farjeon. Illustrated by Rosalind Thornycraft. Dutton, 1933. \$2.50.

Designed to help children learn the English rulers painlessly. Gay illustrations, and humorous rhymes. The volume would be useful in an elementary school library.

GLORY OF THE SEAS. Agnes Danforth Hewes. Knopf, 1933. \$2.00.

The great days of the clipper ships.

MISTRESS MARGARET. By Gertrude Crownfield. Illustrated by Walter Pyle. Lippincott, 1933. \$2.00.

The American Revolution, particularly the Pennsylvania and New Jersey campaigns.

DEBORAH'S DISCOVERY. A Mystery Tale of Old

Virginia. By Gladys Blake. Illustrated by Robb Beebe. Appleton, 1933. \$2.00.

INDIAN GOLD. By Orin Mack. Illustrated by Harold Von Schmidt. Knopf, 1933. \$1.00.

Life in the old West recounted by two men who knew it.

LONE RIDER. By Hildegard Hawthorne. Illustrated by Richard H. Rodgers. Longmans, Green, 1933. \$2.00.

Kit Carson and his times.

IN SCARLET AND PLAIN CLOTHES. A History of the Mounted Police. T. Morris Longstreth. Macmillan, 1933. \$1.75.

A LOYAL FOE. A Tale of the Rival Roses. By Ivy Bolton. With an historical note by Cora L. Scofield. Illustrated by Henry C. Pitz. Longmans, Green, 1933. \$2.00.

A pleasant way of learning the confusing facts of the Wars of the Roses. The story is vivid and exciting.

THE APPRENTICE OF FLORENCE. By Anna D. Kyle. Illustrated by Erick Berry. Houghton Mifflin, 1933. \$2.00.

A thrilling story based on sound scholarship. The young hero sees great people and exciting events in Italy and Byzantium.

ERIC THE RED. By Lida Siboni Hanson. Illustrated by Ernst Hansen. Doubleday, Doran, 1933. \$1.75.

KIRDY. The Road Out of the World. By Harold Lamb. Decorated by Boris Artzybasheff. Doubleday, Doran, 1933. \$2.00.

The adventurous career of a young cossack in seventeenth century Russia.

#### *Biography*

INVINCIBLE LOUISA. By Cornelia Meigs. Illustrated with photographs. Little, Brown, 1933. \$2.00.

A new biography of Louisa Alcott.

YOUNG AMERICA'S STORY OF FRANKLIN D. ROOSEVELT, Man of Action. By Sadyebeth and Anson Lowitz. Doubleday, Doran, 1933. \$1.75.

TWO POETS, A DOG AND A BOY. Being a selection of verse from Elizabeth and Robert Browning, together with a brief story of their lives, and some sidelights on the poems. By Frances Theresa Russell. Illustrated by Cary Odell. Lippincott, 1933. \$2.00.

#### *Miscellaneous Fiction*

CAREERS OF CYNTHIA. By Erick Berry. Illustrated by Ruth King. Harcourt, Brace, 1932. \$2.00.

A continuation of the story begun in "Illustrations of Cynthia." Older girls will find the young artist's attempt to establish herself interesting reading.

ROAD TO ADVENTURE. By Mary Grant Bruce.

MINTON, BALCH. 1933. \$1.75.  
The circus.

MYSTERY HOUSE. By R. J. Burrough. Illustrated by Lee Townsend. Longmans, Green, 1933. \$1.50.

JO ANN, TOMBOY. By Ellis Parker Butler and Louise Andrews Kent. Illustrated by Ruth King. Houghton Mifflin, 1933. \$1.75.  
Young people and older people as well will chuckle over this volume.

THE DESERT ISLAND ADVENTURE BOOK. True Tales of Famous Castaways. Told by Themselves. Edited by John Grove. Illustrated by Bernard Westmacott. Macmillan, 1933. \$1.90. Excellent.

RHODES OF THE 94TH. By Frederick Nelson Litten. Illustrated by Clayton Knight. Sears, 1933. \$2.00.

THE ENCHANTED CASTLE. By E. Nesbit. Preface by May Lamberton Becker. Illustrated by H. R. Miller. Coward McCann, 1906-1933. \$1.75.

MILD OATS. By Florence Ryerson and Colin Clements. Appleton, 1933. \$2.00.  
A truthful and hilariously funny account of a high school girl's mental and emotional reactions.

THE CASTING AWAY OF MRS. LECKS AND MRS. ALESHINE, with its sequel, The Dussants. By Frank Stockton. Illustrated by George Richards. Appleton-Century, 1886-1933. \$2.50.

DANGER CIRCUS. By Raoul Whitfield. Illustrated by William Heaslip. Knopf, 1933. \$1.75.

AGAINST THE JUNGLE. By Thames Williamson. Illustrated by Heman Fay. Houghton Mifflin, 1933. \$2.00.

YOUNG PHILLIPS, REPORTER. By Henry Justin Smith. Illustrated by Sanford Strother. Harcourt, Brace, 1933. \$1.75.  
The author, who is managing editor of the Chicago Daily News, writes a swift-paced story for older boys.

JIM OF THE PRESS. A Young Reporter's Adventures with the Associated Press. By Graham M. Dean. Doubleday, Doran, 1933. \$1.75.  
Another excellent newspaper story for older boys.

TOLD UNDER THE BLUE UMBRELLA. New Stories for New Children. Edited by the Literature Committee of the Association for Childhood Education. Illustrated by Margaret Davis. Macmillan, 1933. \$2.00.

MISCHIEF IN MAYFIELD. By Peggy Bacon. Illustrated by the author. Harcourt, Brace, 1933. \$1.75.  
A sequel to "The Terrible Nuisance."

PATSY AND THE LEPRECHAUNS. By Mary and Margaret Baker. Illustrated by the authors. Duffield and Green, 1933. \$2.00.

THE WIND IN THE WILLOWS. By Kenneth Grahame. Illustrated by Ernest H. Shepard. Schribner, 1908-1933. \$1.00.

ZIP THE TOY MULE. By Mabel G. La Rue. Illustrated by Maud and Miska Petersham. Macmillan, 1932. \$1.75.  
Children will like both stories and pictures.

THE LONELY FISHERMAN. By Chapin Valentine. Illustrated by L. Valentine. Crowell, 1933. \$1.25.

WHERE IS ADELAIDE? By Eliza Orne White. Illustrated by Helen Sewell. Houghton Mifflin, 1933. \$1.75.  
Adelaide is a lovable, if somewhat determined little girl.

PIRATES AND PIGEONS. Famous Stories of Boyhood Years. Edited by Elizabeth Hough Sechrist. Illustrated by Katherine W. Hayes. Lippincott, 1933. \$2.00.

AMERICA TRAVELS. The Story of a Hundred Years of Travel in America. By Alice Dalglish. Illustrated by Hildegard Woodward. Macmillan, 1933. \$2.00.

MY BOOK OF HISTORY. A Picturesque Tale of Progress. By Olive Beaupré Miller and Harry Neal Baum. Vol. 4, Explorations. Illustrated. Bookhouse for Children, 1933.  
The book is exceedingly valuable for scholarly workmanship, excellent illustrations, and carefully made index. Art, history, and social science teachers will find it useful for reference.

EVERYDAY THINGS IN CLASSICAL GREECE. Marjorie and C. H. B. Quennell. Putnam, 1933. \$2.50.

THE STORY OF EARTH AND SKY. By Carleton and Heluiz Wahsburne and Frederick Reed. Illustrated with line drawings by Margery Stocking and photographs. Century, 1933. \$3.50.



From THE DESERT ISLAND ADVENTURE BOOK

Courtesy of Macmillan

## Editorial

### Growing up with Books

"GROWING up with books" may well be a continuous process where books in such abundance and in such great variety have been the output of the presses these past ten years. There is a rich supplementation, too, in this year's publishing products, from the picture books to the 'teen age volumes from which growing children may select many stimulating companions. One marvels at the high standards that have been maintained in book making during the past crucial year of the depression. There may have been some slight falling off in the number of volumes published, but only in the rarest instances is there evidence of any but the highest excellence in binding and typography, and the finest artists in the country have been kept busy at the illustrations, for design, and color are delightfully in evidence.

The generation that grows up with these new books will receive much more than a thin veneer of culture, for world themes and ideas, historical episodes, and phases of economic and industrial life are stressed again and again. These books seem to fall rather naturally into classifications rather than to stand in any kind of isolation. The young reader finds association not with single volumes on scattered subjects, but with groups of titles

re-inforcing one another on various periods of history, aspects of contemporary life, or certain interesting countries. There are, for example, three attractive books on Norway: *THE NORWEGIAN TWINS*, by Lucy Fitch Perkins (Houghton Mifflin); *BROOMSTICK AND SNOWFLAKE*, a translation from Johan Falkberget (Macmillan), and *A NORWEGIAN FARM*, by Marie Hamsun (Lippincott). Historical fiction is unusually excellent and varied this year. *AN APPRENTICE OF FLORENCE* (by Anna D. Kyle, published by Houghton Mifflin), for example, shows evidence of scrupulous accuracy in historical detail, as well as the ability to tell a thrilling story well. One might go on almost indefinitely. The beautiful picture books, many illustrated by the authors (or written by the illustrators, if you prefer), the attractive non-fiction, and finally, the unusually fine group of re-editions of children's classics—*THE WIND IN THE WILLOWS* by Kenneth Graham (Scribner), *THE CASTING AWAY OF MRS. LECKS AND MRS. ALESHINE*, by Frank Stockton (Appleton-Century) and others.

The children that grow up with these books will have an understanding of their own times, and other times, of their own country and other countries that must certainly enrich their lives.

## Shop Talk

### CHILDREN'S BOOK WEEK, NOV. 12-18

The theme for Book Week this year is "Growing Up With Books"—emphasizing the fundamental importance of giving all children an opportunity to range widely through the world of books, reading the best of the older books and the best of the new ones from year to year. Apparently the children of today are growing up into a new world where they will have more leisure time than any previous generation has known, leisure that can be enriched immeasurably through the reading habit. This seems to place an even greater responsibility on teachers, librarians, and parents to see that boys and girls do have access to books and an opportunity to form their own tastes in reading.

A folder entitled "Growing Up With Books," issued by the National Association of Book Publishers, 347 Fifth Avenue, New York City, contains excellent suggestions for Book Week observance. It may be secured free by applying to the Association.

### NATIONAL COUNCIL OF TEACHERS OF ENGLISH

Organization of local committees to take care of the details of the annual meeting of the National Council of Teachers of English, to be held in Detroit, November 30 to December 2, has been completed by E. L. Miller, assistant superintendent of the Detroit schools, who is chairman of the Executive Committee. His co-workers are Marquis E. Shattuck, Director of Language Education, Stella Sufinsky, Supervisor of Elementary English, and Flora Parker, Head of English Department, Pershing High School.

Chairmen of assisting committees are: Ruth A. Barnes, Michigan State Normal College, Ypsilanti, *State Committee*; Stella Sufinsky, *Membership*; Floyd Whitmer, Head of English Department, Northern High School, *Publicity*; Mildred Vorce, Head of English Department, High School of Commerce, *Registration*; Roland Welch, Head of Eng-

lish Department, Durfee Intermediate School, *Students' Exhibit*; George Wright, Principal, Condon Intermediate School, *Drives*; R. M. Johnson, Head of English Department, Barbour Intermediate School, *Convention Book*; C. C. Certain, College of the City of Detroit, *Distinguished Guests*; Mack P. Monroe, Principal, Jackson Intermediate School, *Trains, Automobiles, and Validations*; A. L. Hegener, Assistant Principal, Chadsey High School, *Banquets and Speakers*; Preston H. Scott, College of the City of Detroit, *Drama*; M. E. Shattuck, *Headquarters*; Ralph W. Polk, Cass Technical High School, *Printing*.

The convention program, as arranged by President Walter Barnes, includes speakers from twenty-five states, representative of every section of the country, and two from Canada. Professor Barnes regards it as a good omen for the success of the convention from a registration standpoint that there have been fewer than six declinations of invitations to appear on the program, and only two cancellations of acceptances to speak.

Those chosen to take part in the jury panel discussion, to be held at the Creative Writing Conference Friday afternoon, December 1, on the subject "Can the Scientific Spirit and Method be Applied to the Teaching of Creative Writing?" are C. C. Certain, College of the City of Detroit; John T. Frederick, formerly editor of THE MID-LAND MONTHLY; Holland D. Roberts, Harrison High School, Harrison, N. Y.; and Bertha Evans Ward, of Cincinnati. The specific queries to be answered are: 1. Is the popular assumption "Poets are born not made" valid? 2. Can style be synthetically acquired? 3. What is the genesis of a story, poem, and play? 4. What is the difference between photography and art? 5. What has science accomplished in the field of creative writing?

A complete outline of the convention will be given in the November number.

## THE REALISTIC STORY

(Continued from page 194.)

It has a good deal of social criticism implicit in many of its details. The episode in which Harry Sandford is called a black-guard, and fights, touches an unusual stratum of human nature for the moral tale. Tommy Merton and Harry Sandford, products of a stilted age, are clad in uniforms similar to those worn by the Edgeworth characters. They have no exceptional qualities and are without defined will power; they stand in long rows, slaves of theory. The book is unique inasmuch as it sought to supply a variety of stories suitable in style and content for the beginner. The vehicles of knowledge employed were persistent questioning, monotonous interchange of narrative and dialogue, and the encyclopedic adult in the shape of Mr. Barlow. In making an estimate of the worth of *THE HISTORY OF*

*SANDFORD AND MERTON*, we cannot base our criteria for judgment upon modern standards.

Day owed the success of this book, at least as much to his own observations, as to Rousseau. Many dramatic situations which are the life of the story, were suggested by *THE FOOL OF QUALITY* while the theory of *SANDFORD AND MERTON* came directly from Rousseau. Berquin, the author of *AMI DES ENFANTS*, translated *SANDFORD AND MERTON* into the French. *HISTORY OF LITTLE JACK*, another story written by Day, shows Day's real talent. The story portrays the life of a stray child who was suckled by a goat, and adopted by an old man. It is one of the most human of early stories for, and about children.

(To be continued.)

## TEACHERS—

*Make Your Pupils' Recreation Work For You!*

Are you often appalled at the impossibility of imparting adequately even a fraction of the background of the cultural subjects you are expected to cover through the year?

Longmans will send you, free of charge, a list of recreational reading supplementing the subjects you are teaching. The books are first of all absorbing to read, and approved by leading educators and critics. Write to Children's Book Dept.

LONGMANS, GREEN & CO.  
55 Fifth Avenue

New York

## STORIES OF HAWAII

By Ann S. French

THIS new book is intended to arouse in children an appreciation and sympathetic understanding of the social heritage of the Hawaiians, and to show Hawaii as it is today. The author portrays the historical background through simple, entertaining stories, and then, through the same story method, gives a full description of the two leading industries,—the production of sugar cane and of pineapples. Throughout the book the natural beauty and unusual geographic features of the islands are woven into the stories.

Grades 4-6

Illustrated \$1.50

HOUGHTON MIFFLIN CO.  
Boston, New York, Chicago, Dallas, Atlanta,  
San Francisco